

Taylor, the aim of this paper is to study the transformation of Temple Drake in consideration of Faulkner's concept of faith, and thus offer a refutation of Polk's view of Nancy's sacrifice.

*Sanctuary*, the novel preceding *Requiem for a Nun*, seems to be Faulkner's equivalent of T. S. Eliot's *The Waste Land*. In the wasteland the thunder does not connote rain, and the protagonists find not even fragments to shore against their ruins, but it is set in "only a gaunt weather-stained ruin in a sombre grove" (S 27). The title, "Sanctuary," is ironic, since the world presented in *Sanctuary* offers no place of refuge for anyone. The people suffer from a failure to find their own sanctuary to rest from their actuality. Faulkner seems to be suggesting that such utter waste exists because the disasters in *Sanctuary* are a result of amorality, rather than immorality. In fact without any awareness of guilt there seems to be no sin in a positive sense, which would imply the possibility of salvation, but sin only in a negative sense. The most glaring example is Temple Drake.

We learn from *Sanctuary* that Temple Drake, a woman student at the University of Mississippi then, is the only daughter of Judge Drake. She leaves the school one morning on a special train for students to attend a baseball game at another college, and disappeared from the train somewhere during its run. Through a misadventure with her intoxicated boyfriend Gowan Stevens, she finds herself at the hideaway of a bootlegger named Lee Goodwin. There she is involved with the bootleggers and comes to be indirectly responsible for the death of feeble-minded Tommy. After being violently raped by Popeye, a Memphis gangster with a corn crib, Temple accompanies him to a Memphis bordello, where she is forced to take a lover named Red and is kept under Popeye's supervision. Craving for Red in her lust, she attempts to run away with him and thus gets him killed by Popeye. Though Temple convinces Horace Benbow to think that she will testify against Popeye, she gives false evidence against Lee Goodwin instead. She tells the court that it was Goodwin that raped her and killed Tommy, which leads to Goodwin's conviction and he is subsequently lynched. To our astonishment, at the last scene we find her sojourning in Europe with her father, utterly detached from the tragedy she caused.

We could say the lynching of Lee Goodwin or Popeye's rape of Temple is the most violent act of physical brutality in the novel. However, Temple's perjuring testimony against Goodwin is the most wicked act. Temple clings to the tokens of her family respectability repeating, "My father's a judge" (S 19); "My father's a judge; my father's a judge" (S 34); "My father's a judge. Judge Drake of Jackson" (S 35) while flaunting herself before the men at Goodwin's place. Obviously she desires to flirt with evil as she later confesses that she just wanted "something to do, be doing, filling the time" (R132). Boldly she says, "Now I can stand anything" (S 60), but when attacked by Popeye, she cries in horror, "Something is happening to me!" (S 68). She feels herself to be a victim, a passive object in the situation in which she has unwillingly found herself. Here Goodwin's mistress is right in accusing her, "But you good women. Cheap sports. Giving nothing, then when you're caught . . . Do you know what you've got into now?" (S 38). Temple is "playing at it [sex]" (S 40). She is a "voluptuous swoon" (S 165) "feeling the desire going over her in wave after wave" (S 164). To Horace's surprise, "she was recounting the experience with actual pride, a sort of naive and impersonal vanity, as though she were making it up" (S 147-8), saying "It just happened. I don't know" (S 147). Temple is trying to avoid any sense of responsibility on her own part in the affair. She absolves herself of any possibility of guilt for what has happened. The truth is that it is she that gets herself involved in the evil deeds as Popeye says, "I gave you your chance back there in town. You took it" (S 160). Thus regardless of what her specific motives are, the evils are issued from her willful commitment of evil and there can be no excuse.

We should notice that Faulkner presents Temple as almost always running. One can collect the examples of abundant evidence that could be quoted. "Temple sprang down and ran for a few steps beside the car" (S 23); "She whirled again and . . . ran right off the porch" (S 28); "She began to run" (S 31); "Without ceasing to run

---

with the *Homer* because he had wanted Pope's translation. Blotner ordered it for him from Blackwell's in England, along with another staple he wanted: Bishop Jeremy Taylor's *Holy Living and Holy Dying*—preferably in seventeenth century editions. (671-2)

[in 1961] When Estelle and Blotner arrived to help him with process of leaving the hospital, he sat in the bedside armchair in what seemed a state of quiet exhaustion. On the night table lay his standard hospital reading: the Bible, Taylor's *Holy Living and Holy Dying*, and Boccaccio's *Decameron*. (698)